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A MUSICAL COMEDY

LYRICS BY ADRIAN ROSS,
MUSIC BY
AUGUSTUS BARRATT, &
HOWARD TALBOT,
ADDITIONAL
NUMBERS BY
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PAUL RUBENS
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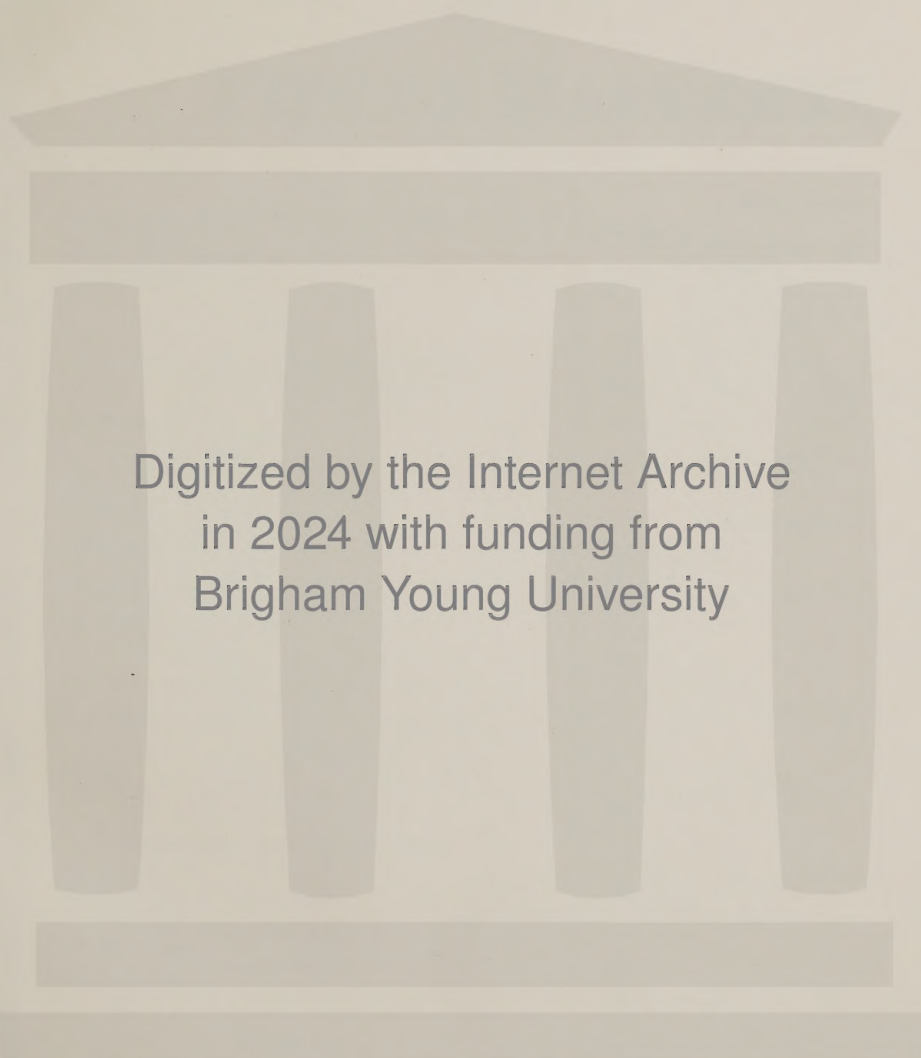
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CAVALLERIA



USTICANA

BY

PIETRO MASCAGNI.

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Daddy).

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I love you so (G & Bb).
Lost Love.
Sunrise.
'Tis time to be riding away.
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A Farewell (A & F).
I love thee (Eb, F, & G).
Year after Year (Eb, F, & G).
Where shadows are not (Bb, C, Eb, & F).

DEACON, CHARLES.

Wouldn't you? (F & Ab).

D'HARDELOT, GUY.

Amorita (C, E, & G).
Flowerland (D & F).
Mignon (F, G, & Eb).
Mine for ever (*Avec toi*) (Bb & Db).
My life, my all (*Tristesse*) (Eb & G).
Say yes (C & Eb).
Without thee (*Sans toi*) (F, G, & Bb).
The British Tar.

DELBRUCK, ALFRED.

The Dear Little Thing.

DENZA, L.

Flowers of the Past (C, D, & E).
Kenneth and Marjorie (Eb, F, & G).
Nocturne (Solo) (Eb, F, & G).
Nocturne (Duet) (F & G).
Nocturne (Trio, Ladies' Voices).
Play to me (Bb, C, Db, & Eb).
Poor wounded heart (D, E, & F min.).
Turn, Time, turn (Bb, C, & E).
White Lilies (Ab, Bb, & C).
ALBUM OF SIX SONGS (2 keys).
3s. each net.

DICK, COTSFORD.

Be my dearest (Bb & Db).
I once had a sweet little doll.
Lovers all the way.
Hush thee (G min. & A min.).
We have lived and loved.

DICK, EDITH A.

A Fairy Song (C, D, & Eb).
She loves me (C, G, & A).
Spring is here (F, G, & A).

HELMUND, E. MEYER.

The Message of May.

HERVEY, A.

Hope (D, Eb, F, & G).
In Arcady (Db, Eb, & F).
Mine all.
Once (C, E, F, & G) (with 'Celso
obbligato *ad lib.*).

KELLIE, LAWRENCE.

All the year round (G, Bb, & C).
Broken Faith (D, F, & G).
Had I the 'magic pow'rs (F & Ab).
Let old love awake.
You other bards.

LAMBELET, N.

A Elle (To Her).
Greek Love Song.
Oh! L'étrange Rêve (Rêverie).
Viens, Nazla (Come, Nazla).

LECOQ, MAURICE.

Aimons-nous (Let us love).

LEHMANN, LIZA.

The Guardian Angel (Bb & C).

LEONCAVALLO, R.

Declaration (Eb, Db, & Bb).
To-night and to-morrow.

LEONI, FRANCO.

Red, red Rose (From Opera "Sar-
danapalus").
Laugh, little Stream (E & G).

LÈVI, E.

A Vision.
Because her heart is true.
The Return of Spring.
The World's Desire (Eb & F).

MASCAGNI, PIETRO.

Preg'hiera (Prayer) (E, F, & G).
Ditto, with Violin, Organ or Harmonium,
and Harp obbligato.
{Allora ed Ora (Then and Now)} (F & Db)
{Sintomi d'Amore (Symptoms)
of Love}.

MASCHERONI, ANGELO.

Beloved (C, D, & F).
Faithful ever (D & F).
Fleurette (D & F).
One Golden Hour (Eb, F, & G).
The Lifted Burden (C, D, & F).

MASSNET, J.

Eternité.

MEYER, OSCAR.

Before the dawn.
Flow gently, sweet Afton.
Once more only.
Thou art so like a flower (Eb & Gb).

MILNE, J. A.

Lads in Khaki.

MOIR, F.

He will forgive (G, A, C, & D).
I cannot say good-bye (B, D, & F).
Mine again (C, Eb, & F).
The Silver Dove.

NORWOOD, EILLE.

Dear Little Goldenhair (Eb & F).

PALLISER, SYBIL.

Blue-Bell (E, F, & G).
Just for once (F & G).

PICCOLOMINI.

The Holy Night (C & Eb)

PIZZI, EMILIO.

Dearest Eyes.

RICHARDSON, G. C.

The Little Flower Girl (F, G, & A).

RONALD, LANDON.

If love were all (Eb & F).
My Pet Name.
Roses asleep (Slumber Song).

ROSSE, FRED.

Babie Marie (Eb & F).
Come to me with thy tears (Bb & Eb).
Coo to me, darling.
My Heart's Desire (Eb & G).

SMITH, SYDNEY.

For you (F, G, & Ab).
My soul has been sleeping (Eb & F).

ST. QUENTIN, E.

Love's Paradise.
Lusitania (Eb & F).

THOMAS, F. L.

Harmony.

WINGROVE, CHARLIE.

A Clinking Toast (F & Ab).

ZARDO, N.

In Gondola.
My Message (C, D, & F).
Only a dream (Eb & F).
To-night (C & Eb).
Your Promise.
Zanze mine (F, G, & A).

M
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Produced by MR. GEORGE EDWARDES.

KITTY GREY.

A Musical Comedy in 3 Acts.

Adapted from MM. MARS & HENNEQUIN'S "LES FÉTARDS" by J. S. PIGOTT.

LYRICS BY

ADRIAN ROSS.

MUSIC BY

AUGUSTUS BARRATT

AND

HOWARD TALBOT,

WITH ADDITIONAL NUMBERS BY

LIONEL MONCKTON, PAUL RUBENS,
AND
BERNARD ROLT.

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Kitty Grey—Vocal.

KITTY GREY.

Written by
ADRIAN ROSS.

Music by
HOWARD TALBOT.

Act I.

No 1.

OPENING CHORUS.

Brightly.

PIANO.

The musical score is written for piano in 3/4 time, key of D major. It consists of five systems of music. The first system begins with a forte (*f*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system begins with a piano (*p*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking. The fifth system begins with a fortissimo (*ff*) dynamic. The score features various musical notations including chords, single notes, and slurs.

SOPR. & CONTR.

mf
 Beau - ti - ful Bi - ar - ritz stands,..... on the shores of the

might - y At - lan - tic, Bal - my and free are its

ALL.
 sands,..... And its neigh - bour - hood high - ly ro - man - tic,

SOPR. & CONTR.
 na - tion

TEN. & BASS.
p
 Mem - bers of ev - e - ry na - tion

Re - cre a - tion Bath - ing at ten,

Come for re - fined re - cre - a - tion.

Wo - men and men, Luncheon at noonday, And walk till then.

Golf en - ti - ces ma - ny vo - tar - ies, Dear to some the

mer - ry mo - tor is, Those who vau - de - ville or play. a.dore,

Find a pro - gramme al - ways full, Some whose

taste we think a nas - ty 'un Go by train to

San..... Se - bas - ti - an Tra, la, la, la, la, Tra, la, la,

go..... by train Where they see the bold Tor

fp

la, la, Tra, la, la, la, la, Tra, la, la.

- e - a - dor Neat - - - ly pink the Span - - - ish

cresc.

la, la, Tra, la, la, la, la, la, la, la, la,

Bull

cresc. ff

Beau-ti-ful Bi-ar-ritz frowns..... Such a cru-el a-musement to

ban-ish, Pure as the sea are its downs.....

..... From the po-pu-lar sport of the Span-ish.

Here we are out of the world and its Ba-bels

f

ff

Out of the way of A - mer - i - can ca - bles,

News we con - fess, In - ter - ests less, When we

read it in yes - - ter - day's press Scandals have

lost their at - trac - tions and powers Af - ter twen - ty four

hours.....

a tempo

f

dim.

p

pp

No 2

"LOOK ALOFT."

SONG— (EDITH.)

Words by.
ADRIAN ROSS.

Music by
AUGUSTUS BARRATT.

Andante religioso.

VOICE.

PIANO.

pp

1. The
2. The

world and all that's in it Will on - ly last a
world is dark and drea - ry, The pil - grim wan - ders

min - ute; Its gold - en gain Is void and vain The
wea - ry In gloom - y night, With - out a light To

mo - ment that you win it;..... So
shed its ra - diance cheer - y..... Oh,

let not this world smoth - er The glor - ies of the
then, from dark - ness turn - ing, The wise and the dis -

with fervour.
oth - er, But lift your eyes To seek the skies, And
cern - ing Through mid - night deep Must try to keep Their

look a - loft, my bro - - - ther! In
lamps for e - ver burn - - - ing. In

BARON & PLANT. EDITH

per - il oft_ In per - il oft_ Oh,
dark and damp_ In dark and damp_ Oh,

BARON & PLANT. ALL

look a - loft! We'll look a - loft! A -
light the lamp! We'll light the lamp! And

- way from earth my bro - - - ther.
keep it ev - er burn - - - ing.

Nº 3.

KING'S ENTRANCE.

CHORUS and SOLO.

"WELCOME TO HIS MAJESTY"

Music by
AUGUSTUS BARRATT.

With dash.

VOICE.

PIANO.

ff

SOPRANI.

Wel - come to His Ma - jes - ty Of Il - ly - ri - a!

f stacc.

Ah, ah, ah, ah! Ah, ah, ah, ah, ah, ah,.....

f stacc.

.....

Christened Er_nest, Number Three,

Pa, pa, pa, pa!

Af _ ter his Pa - pa.

Pa, pa, pa, pa, pa, pa!

Wearied with the worries Of his common wealth

Worries! Wealth!

Hither now he hurries In pursuit of health

Hurries! Health!

Bra - vo! Show!

Shun_ning shouts of "Bra - vo!" Pomp and re_gal show_

Da - vo! To!

As the Count Gar - da - vo_ He's in - cog - ni - to_

Oh, oh, oh, oh, oh! Vive le roi!

KARL & FRITZ.

Though we must ad - mit we came From Il - ly - ri - a!

The first system of the musical score. The vocal line (treble clef) begins with a melody in G major. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score. The vocal line continues with the lyrics "Ah, ah, ah, ah!" and "Ah, ah, ah, ah, ah,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system of the musical score. The vocal line features a long, sustained note with the lyric "ah!" followed by a dotted line. The piano accompaniment continues with its rhythmic pattern.

KARL & FRITZ.

We would ask you all the same Not to shout Huz - za -

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "We would ask you all the same Not to shout Huz - za -". The piano accompaniment features a steady eighth-note bass line and chords in the treble.

Za, za, za, za! Za, za, za, za, za,

The second system of the musical score. The vocal line continues with the lyrics: "Za, za, za, za! Za, za, za, za, za,". The piano accompaniment continues with the same rhythmic pattern.

This system continues the piano accompaniment from the previous systems, maintaining the same rhythmic and harmonic structure.

za!

The fourth system of the musical score. The vocal line has the lyrics "za!" followed by a dotted line indicating a long note or a pause. The piano accompaniment continues.

The fifth system of the musical score, continuing the piano accompaniment.

KING, KARL & FRITZ.

This is quite a pri-vate trip, Check the cheer up - on your lip;

Pray re-frain from say-ing Hip -

Hip, hip, hip, hur - rah!

Rah, rah, rah, rah! Ra - ra - ra - ra - rah!

Wel_come to His Ma - jes - ty Of Il - ly - ri - a!

Ah, ah, ah, ah! Ah, ah, ah, ah, ah, ah! ah!

Christened Er_nest, Num_ber Three,

Af - ter his Pa - pa. Pa, pa, pa, pa!

Pa, pa, pa, pa, pa, pa! Hur - rah!

hur. rah! hur - rah!

No 4.

INCOGNITO.

SONG—(KING.)

Music by
AUGUSTUS BARRATT.

With dash, bright, not too quickly.

PIANO.

ff *p*

KING CHORUS. KING.

1. Tho' it's nice to be born to a crown; Crown! And
 2. When I go as a King to the play; Play! My
 3. It's the way of the good and the great, Great! To

not have to work for a cop - per, There's a
 box is all crim - son and gild - ing! It af -
 shrink from the world's re - cog - ni - tion, And dis -

Cop - per!
 Gild - ing!
 - ni - tion!

glar - ing de - fect, that your peo - ple ex - pect A
 - fords a good mark for some an - ar - chist dark, Who
 - creet - ly e - vade an - y sort of pa - rade Of their

CHORUS. KING.
 King to be pain - ful - ly pro - per, Pro - per! You
 brings in a bomb to the build - ing, Build - ing! If I
 claim to a pub - lic po - si - tion, Si - tion! There's an

Pro - per!
 Build - ing!
 Si - tion!

CHORUS. KING.
 must - n't let Mon - ar - chy down - Down! Or
 call on an act - ress next day - Day! I
 of - fi - cer wri - ting of late, Late! In a

bish - ops re - buke you in ser - mons; De -
 feel most un - plea - sant - ly cer - tain - There's a
 Stop the War Rad - i - cal Jour - nal Who de -

- clar - ing you not such a vir - tu - ous lot As -
 phon - o - graph hid in the coal - scut - tle lid And a
 - clares that the Bri - tish in war - fare com - mit A -

some - bo - dy known to the Ger - mans! So I'm
 cam - er - a un - der the cur - tain! So I
 - tro - ci - ties sim - ply in - fer - nal! But this

Tempo di Valse. **CHORUS.** **KING.**

try - ing to tra - vel in - cog. Ni - to! And be -
 take my a - muse - ment in - cog. Ni - to! And I
 of - fi - cer still is in - cog. Ni - to! As he

Tempo di Valse. **CHORUS.** **KING.**

- have like a deuce of a dog! We know! A
 don't set the pub - lic a - gog - Oh, no! I
 reels out his long cat - a - logue Of woe! To

King ne - ver kiss - es The pret - ty young miss - es Un -
 wink at a dan - cer, She glan - ces in an - swer, The
 judge from his bi - as His name's An - a - ni - as, But

CHORUS.

less he can do it in - cog. Yes, he's
 se - quel is strict - ly in - cog. Oh, he
 still he pre - serves his in - cog. Oh, this

colla voce

KING.

Ni - to!
 Ni - to!
 Ni - to!

try - ing to tra - vel in - cog - ni - to, And be -
 takes his a - muse - ments in - cog - ni - to, And he
 of - fi - cer still is in - cog - ni - to, As he

- have like a deuce of a dog You know A
 don't set the pub - lic a - gog Oh, no! He
 reels out his long cat - a - logue Of woe! To

King ne - ver kiss - es The pret - ty young miss - es Un -
winks at a dan - cer, She glan - ces in an - swer, The
judge from his bi - as His name's An - a - ni - as, But

- less he can do it in cog - ni - to!
se - quel is strict - ly in cog - ni - to!
still he pre - serves his in cog - ni - to!

D.C. %

After Last Verse only.

ff

No 5.

THE TRACT.

DUET— (EDITH & JACK.)

Words by
ADRIAN ROSS.

Music by
AUGUSTUS BARRATT.

VOICE. JACK.

1. When I
2. When you

PIANO. *f* *p*

go in - to your room For good - night, dear, I must
let me tie the lace Of your shoe, dear, Must I

grope a - bout in gloom— Not a light, dear! And it
turn a - way my face As I do, dear? If your

is - n't clear to me What ob - jec - tion there can be If I
hus - band has a whim To ob - serve an an - kle trim, You could

light a lamp to see All is right, dear!
safe - ly hu - mour him - What say you, dear?

EDITH.

"Keep your pass - ions in con - trol - On - ly think a -
"No, in such a case you must Keep your looks up -

- bout your soul - Quell your heart's un - ru - ly throb,"
- on the dust Or your peace of mind they rob,"

JACK. EDITH.

Says the Rever - end Wil - liam Schwabb. Here's a tract! Read the
Says the Rever - end Wil - liam Schwabb. Here's a tract! Read the

JACK. EDITH. JACK.

tract! Says, in fact — Says, in fact — That the
tract! Just un - pack'd! Just un - pack'd! That the

wise and the dis - cern - ing Keep their lamps for ev - er burn - ing. It's a
pi - ous should de - sire..... To be ev - er look - ing high - er — It's a

EDITH. JACK. 1st. Verse. EDITH & JACK.

fact! Not a fact! See the tract! EDITH. You must
fact! Not a fact! See the JACK. I pro -

not pre-tend to act You must not pre-tend to act You must
- pose at once to act I pro - pose at once to act I pro -

not pre-tend to act up-on the tract,
- pose at once to act up-on the tract.

2nd. Verse. EDITH & JACK.

tract! EDITH. You must ne-ver dare to act You must
BARON. And in fu-ture I shall act And in

ne-ver dare to act You must ne-ver dare to act up-on the tract.
fu-ture I shall act And in fu-ture I shall act up-on the tract.

No 6.

KITTY GREY.

SONG_ (JACK.)

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Moderato

VOICE.

PIANO.

mf

f

1. One lit - tle head, with heaps of hair

p

Weav - ing a crown a - bove it; One lit - tle fore - head,

white and fair, Frowns when I say I love it.

Eyes that can speak a sud - den call, Spar - kle and shy - ly

drop there; One lit - tle sweet - est mouth of all—

How I should like to stop there!

Poco piu lento.

Kit - ty, Kit - ty, Kit - ty, Kit - ty Grey, With her pret - ty,

espressivo.

pret - ty, pret - ty way; And I'd give all Lon - don ci - ty

Just to win a kiss of Kit - ty, Lit - tle Kit - ty, Kit - ty, Kit - ty Grey.

rit.

mf *f*

2. White lit - tle neck with clus - ter'd curls, Ris - ing from frame of
 3. Two lit - tle dain - ty danc - ing feet, Ov - er the world men

p

la - ces; How I would ring it round with pearls,
 know them, Moved with the mer - ry mu - sic's beat,

Fol - low'd by fond em - bra - ces! Slim lit - tle waist that
 Tread - ing our hearts be - low them. Oh, how they trip on

takes a curve, Fin - er than ev - er tree did -
 air - y toes, Light as a dip - ping dai - sy;

Could - n't I find an arm to serve,
Sud - den - ly, flash! and up one goes,

Dear, if a belt was need - ed?
Mak - ing the whole house craz - y!

rit.

Poco piu lento.

Kit - ty, Kit - ty, Kit - ty, Kit - ty Grey,
Kit - ty, Kit - ty, Kit - ty, Kit - ty Grey,

espressivo.

With her pret - ty, pret - ty, pret - ty way;
With her pret - ty, pret - ty, pret - ty way;

rit.

And I'd give the world to hold her, With my arm a - bout her shoul - der,
For she dan - ces like a fea - ther, And she's per - fect al - to - ge - ther,

rit. Lit - tle Kit - ty, Kit - ty, Kit - ty Grey. *D.C.* 2nd Verse.

3rd Verse. Kit - ty, Kit - ty Grey. Kit - ty Grey..... Kit - ty

ad lib. Grey..... Kit - ty Grey..... *rall. al fine.*

No 7.

FINALE TO ACT I.

Music by
AUGUSTUS BARRATT.

With dash.

VOICE.

PIANO.

ff

The first system of the piano accompaniment consists of four measures. The right hand plays chords in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef. The music is in 2/4 time and the key signature has one sharp (F#).

SOP.

Wel.come to His King.ly grace of Il.ly ri.a!

The second system features a vocal line for Soprano (SOP.) and piano accompaniment. The vocal line has four measures with the lyrics "Wel.come to His King.ly grace of Il.ly ri.a!". The piano accompaniment continues with four measures, maintaining the rhythmic and harmonic pattern from the first system.

f *slacc:*

Ah, ah, Ah, ah Ah, ah, ah, ah, ah ah

f

From each Eu - ro - pe - an race

Ca, ca, ca, ca!

and A - mer - i - ca.

Ca, ca, ca, ca, ca, ca!

Friends with much e - mo - tion - At my cru - el fate -

mo - tion! fate!

I must leave the o - cean - On af - fairs of State -

o - cean! State!

thralls him! No!

Tho' your town en - thralls me - More than all I know -

calls him! go!

Yet my du - ty calls me - And I have to go -

go, go, go, go, go! Vive le roi!

The musical score is written for voice and piano. It consists of three systems. The first system has two staves: a vocal staff and a piano accompaniment staff. The vocal staff has a treble clef and a key signature of one flat (B-flat). The piano staff has a bass clef and the same key signature. The second system also has two staves, with the vocal staff continuing the melody and the piano staff providing accompaniment. The third system has two staves, with the vocal staff and piano staff. The key signature changes to one sharp (F#) in the third system. The lyrics are written below the vocal staff. The piano accompaniment consists of chords and moving lines in the left and right hands.

Must you real-ly go a-way? Do not tell us so!

So, so, so, so, so, so, so, so!

Do not leave us all to day

Oh, you must n't go! No, no, no, no, no, no, no! Oh, no!

don't go! no, no!...

Act II.

Nº 8. WHEN THE STAR IS ON THE STAGE.

Words by
ADRIAN ROSS.

Music by
AUGUSTUS BARRATT.

Andante.

PIANO.

p *sf*

f

poco rit. *ff*

a tempo

rall.

This system features a piano accompaniment in B-flat major. The right hand plays a melodic line with eighth and sixteenth notes, including triplet markings. The left hand provides a harmonic foundation with chords and moving bass lines. The tempo is marked *a tempo* and the piece concludes with a *rall.* (rallentando) instruction.

f

ff

molto rall.

This system continues the piano accompaniment. It begins with a forte (*f*) dynamic and builds to fortissimo (*ff*) before a *molto rall.* (very slow) instruction. The right hand features prominent triplet figures. The system ends with a double bar line and a repeat sign.

CURTAIN.

p

a tempo

pp

This system is marked "CURTAIN." and begins with a piano (*p*) dynamic and *a tempo* marking. It features a series of chords and moving lines in both hands. The system concludes with a pianissimo (*pp*) dynamic marking.

SOPRANO.

CHORUS.

ALTO.

When the

8.....

This system includes vocal staves for Soprano, Chorus, and Alto, and a piano accompaniment. The vocal parts have rests in the first two measures, followed by the lyrics "When the". The piano accompaniment continues with chords and moving lines. The system ends with a fermata over an eighth note, marked with a "8" and a dotted line.

star is on the stage, And the lime is on the star, It may

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal staves have lyrics: "star is on the stage, And the lime is on the star, It may". The piano accompaniment features a melody in the right hand and chords in the left hand. There is an 8-measure rest indicated in the piano part.

make her in a rage If we are not pret - ty far; If we

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "make her in a rage If we are not pret - ty far; If we". The piano accompaniment includes a section marked "rall." (rallentando) and another marked "a tempo". There is an 8-measure rest in the piano part.

lin - ger at the wings While she dan - ces and she sings, She will

The third system of the musical score. The lyrics are: "lin - ger at the wings While she dan - ces and she sings, She will". The piano accompaniment continues with the same melodic and harmonic patterns.

say un-pleas-ant things; So we're off- and here we are.....

Allegro.

This is Kit-ty's dress-ing- room, These are Kit-ty's flowers;

Allegro.

p lightly.

Since she has been such a boom, In they come by showers!.....

Pre - sents, too, are keep - ing pace With her great suc -

- cess - - es - There is Kit - ty's jew - el case,

There are Kit - ty's dress - - es. There is Kit - ty's

jew - el case, There are Kit - ty's dress - es.

OLIVIA.

Why do peo - ple make a fuss, Run - ning af - ter Kit - ty?

p staccato.

LILY.

No one hus - tles af - ter us, And we're just as pret - ty.

MARIE.

There's a king a - dores her yet,

ROSE.

And a weal - thy ba - ro - net,

JESSIE. CORA.

All the ve-ry smart-est set, Stock Ex-change and Ci-ty.

cresc.

Tempo 1º

She's the queen of Ca-pel Court, And there's

Tempo 1º

f *p*

lit-tle left be-hind; But she's quite a de-cent sort, So we

rall.

do not real - ly mind. From the pri - ma to the page Pret - ty

proud of her we are, When the star is on the stage, And the

cresc.

lime is on the star, When the star is on the stage, And the

lime..... is on the

star.....

dim.

pp

Nº 9.

THE POWDER-PUFF.

(KITTY.)


Words by
ADRIAN ROSS.

Music by
AUGUSTUS BARRATT.

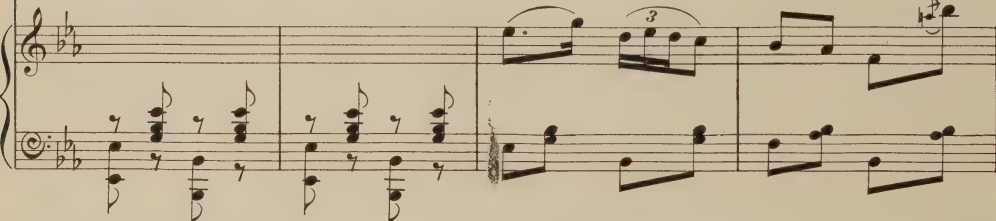
Allegro.

VOICE. 


PIANO. 

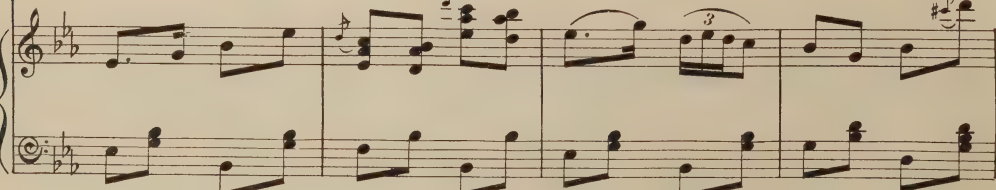


1. Ru - by lips and ro - sy cheeks,



Hues with health as - sort - ing, These are what a lov - er seeks





When he goes a - court - ing, Here you have them at com - mand -

Lay the rouge with skil - ful hand; If the bloom is red and rough,

Soft - en with the pow - der - puff. Just

Daintly.

a touch of the puff - Not too much, but e -

nough; And you turn your lov - er's head With the black and white and

red, With the black and white and red.

f

2. Melt - ing eyes that soft - ly swim
3. If the lov - er, true to - day,

Charm a lov - er's fan - cies; Beau - ty makes a slave of him
Should be false to - mor - row, Then your pal - lor will dis - play

By her mean - ing glan - ces. If their mag - ic you would try,
All your se - cret sor - row. Put the pro - per mix - ture on,

Draw the pen - cil round your eye, Then, when you have spread the stuff,
And you will be pale and wan, Whi - ter than a lin - en cuff—

Soft - en with the pow - der - puff.
Fin - ish with the pow - der - puff.

Daintly.

Just a touch of the puff— Not too
Just a touch of the puff— Not too

much, but e - nough; And you
much, but e - nough; And you

win your lov - er back By the red and white and black, By the
hold your lov - er tight With the black and red and white, With the

red and white and black.
black and red and..... white.

Nº 10.

CHORUS AND SCENE.

(THE COUNT OF GARDAVO.)

Words by
ADRIAN ROSS.

Music by
HOWARD TALBOT.

Allegro.

VOICE.

PIANO.

ff *p*

tremolo.

sempre cresc.

f *p*

GIRLS.

Oh, Kit - ty, just think what fun,..... For

now that the piece is done,..... We're go - ing to sing and to

sup with a King— At least we be - lieve he's one. He

MEN.

ff

calls him - self Gar - da - vo, But we here from the men that know He's

no such thing, but a reg - u - lar king Who tra - vels in - cog - ni -

(GIRLS.)
ALL.

to. In cog - ni - to, in cog - ni - to, who tra - vels in cog - ni -

(MEN.)
ALL.

to,..... From the no - ble earl to the bal - let girl From the

chor - is - ter to the star,..... Both low - er and up - per, he's

star, Both

asked us to sup-per, And begged us to come as we are_ We are_ We're go-ing to sup...

KITTY. *Tempo di Valse.*

Well, I hope he won't mind If he as we are.

Tempo di Valse.

pp

chan-ces to find One more at the feast than he reck-oned;

I am go - ing to bring To the hall of the King My cou - sin, Miss

Kit - ty the se - cond.....

Ha, ha, ha, ha, ha,

ha, ha, ha! Hur - rah for Miss Kit - ty the se - cond!

EDITH.

Tho' I am not the queen Of the stage and the scene, The di - va of

dance and of dit - ty, Yet I cher - ish the dream That I

some day may seem A cou - sin - ly co - py of Kit - ty!.....

.....

Ha, ha, ha, ha, ha, ha, ha, ha! She's real - ly the i - mage of Kit - ty.

Agitato.

cresc.

KARL & FRITZ.

The Count of Gar.

ff

FLORENCE.

da - vo! Your

The Count of Gar da - vo!

KING.

Maj.es.ty! Oh, don't my dear, Pray let me be a sim-ple peer,..... A Count at

most,..... And for the rest, I am your host, and you my

rall. *a tempo*

rall. *a tempo*

guest.

Quicker.

Bra - vo, bra - vo, bra - vo, bra - vo! Long

f

Quicker.

f

Maestoso.

live the King, Long live the King! The Count of Gar - da - vo!

mf

Maestoso.

mf

Allegretto.

BARON. (C)

From
KING. I'm

strange and fo - reign climes, No mat - ter where they are, To
rea - dy to en - joy A dive in plea - sures whirl, To

have some jol - ly times Our friend has jour - neyed far He
drink with an - y boy, To flirt with an - y girl; I've

loves the fair - er sex, He is a no - ble count, And he's
pearls for pret - ty necks Too nu - mer - ous to count, And I've

cheque, cheque, cheque, cheque, cheque, cheque, cheques, To a
cheque, cheque, cheque, cheque, cheque, cheque, cheques, To a

ve - ry, ve - ry large a - mount!
ve - ry, ve - ry large a - mount!

f
He has cheque, cheque, cheque, cheque,

cheque, cheque, cheques, To a ve - ry, ve - ry large a - mount!

Tempo di Valse.

PIANO. *ff*

KITTY. *rall.* *a tempo*

Dear lit - tle Love, Fly - ing a - bove Send - ing be - low

Shafts from your bow, Smile on our re - vel, and give as you hov - er

rall. *p*

Pas - sion and plea - sure to lov - er and lov - er, Pour in the

rall. *p*

a tempo

wine mad_ ness di_ vine, Breathe in the kiss

a tempo

Rap_ tur_ ous bliss Laugh and re_ mem_ ber ne_ ver,

ne_ ver, Morn_ ing will come to bid us se_ ver But

rall. *allarg.* *a tempo*

love on and laugh on for e_ ver

rall.

..... *ff*

CHORUS. Oh! come and scat_ter flow_ers And kis_ses in show_ers

ff

O_ver us laugh_ing, Danc_ing and quaffing, Oh come, un_til the morning Gives

woe_ful warn_ing That all our splen_did Re_vel is end_ed

KING.

lento. *ff* ALL. *a tempo*

Come and at - tack us, Cu - pid and Bac - chus Dear lit - tle Love

Flut - ter a - bove, Pour in our wine Mad - ness di - vine;

What is to come we'll think of ne - ver, But laugh on and love on for

rall. *rall.*

KITTY. *a tempo*

E - ver.

e - ver, Oh, come to us, Love, Oh, dear lit-tle Love.

a tempo

ff

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into five systems. The first system contains the vocal melody and piano accompaniment for the first line of the song. The second system contains the vocal melody and piano accompaniment for the second line. The third system contains the piano accompaniment for the third line. The fourth system contains the piano accompaniment for the fourth line. The fifth system contains the piano accompaniment for the fifth line. The score includes various musical notations such as notes, rests, and dynamic markings.

No. 11.

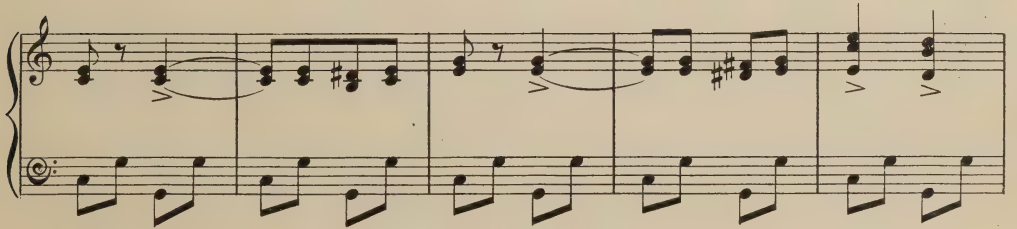
INTERMEZZO.

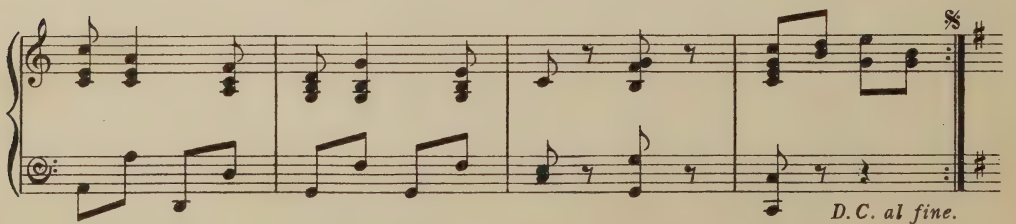
Music by
HOWARD TALBOT.

Very lively.

PIANO. *ff*

The musical score is written for piano and consists of five systems of music. The first system is marked "Very lively." and "PIANO. ff". The notation includes various chords, eighth notes, and sixteenth notes, with some measures containing rests. The score is written for piano and features a variety of musical textures and dynamics.





D. C. al fine.

N^o 12.

MADEMOISELLE PIROUETTE.

(KITTY.)

Words by
ADRIAN ROSS.

Music by
HOWARD TALBOT.

Con spirito.

VOICE.

PIANO.

1. Ma - de - moi - selle Pir - ou - et - te — Rea - ly her name was Suz -

- et - te, On - ly they chang'd it be - cause she could twirl

Fast-er than a ny pro-fes-sion-al girl.

SOP. & ALTO. *p*

CHORUS. Than a ny pro-fes-sion-al girl.

TENOR & BASS. *p*

She was the star of the bal-let, Round her ad-mir-ers would

f *pp*

ral-ly; Ban-kers and ba-rons, too ma-ny to tell,

cresc.

cresc.

Bowed at the feet of the mer_ry Mam' - selle.

At the feet of the

Oh, Pir_ou_ette was the pet of the set, Where the

mer_ry Mam'selle.

smart_est and rich_est were found, For they could_n't say nay to the

won-der-ful way She went round and round and round and round, The

won-der-ful way she went round.

Oh, Pir-ou-ette was the

f

pet of the set, Where the smart-est and rich-est were found, For they

could - n't say nay to the won - der - ful way She went round and round and

round and round, The won - der - ful way she went round.

ff *pp*

2. Some one came woo - ing her short - ly, No - ble and hand - some and
3. On - ly the course of his pas - sion Chang'd with the turn of the

court - ly, O - thers she met with a laugh and a jest—
fas - hion Soon at the feet of an - o - ther he knelt,

Some - how he was - n't the same as the rest!
Leav - ing the dan - cer a di - a - mond belt;

p
He was - n't the same as the
He left her a di - a - mond

mf

Ev - e - ry day he would send her
Some - how the poor lit - tle dan - cer

rest!
belt!

f *pp*

Let - ters of e - lo - quence ten - der; None of the o - thers could
 Did - n't find di - a - monds an - swer; Un - der their flash, as they

cresc.

flat - ter so well, Win - ning the love of the mer - ry Mam' -
 rose and they fell, Sad was the heart of the mer - ry Mam' -

- selle. Oh, Pir - ou - ette would for -
 - selle. Oh, Pir - ou - ette, she is

The love of the mer - ry Mam'selle.
 Was the heart of the mer - ry Mam'selle.

pp

f *pp*

- get to coquette, And her heart would leap up with a bound, And her
yet to be met, As a dan - cer a - dored and re - nowned; She has

poor lit - tle head with the words that he said Would go round and round and
bro - ken her heart, but she's play - ing her part, Go - ing round and round and

round and round, Her sil - ly young head would go round.
round and round, For ev - er she has to go round.

Oh, Pir - ou - ette would for - get to coquette, And her heart would leap out with a
Oh, Pir - ou - ette, she is yet to be met, As a dan - cer a - dored and re -

bound, And her poor lit - tle head with the
nowned; She has bro - ken her heart, but she's

words that he said Would go round and round and round and round, Her
play - ing her part, Go - ing round and round and round and round, For

2nd Verse. 3rd Verse. *ff*
Go round!
sil - ly young head would go round. ev - er she has to go round!
ff

2nd Verse. 3rd Verse. *ff*
sil - ly young head would go round. ev - er she has to go round!
ff

Nº 13. GIVE BACK YOUR HEART TO ME.

SONG—(EDITH.)

Words and Music by

PAUL A. RUBENS.

Grazioso.


VOICE.

PIANO.

mf

1. There was a time when to your
2. There was a time when both our

arms you'd fond - ly take me,..... What have I
hearts would beat to - geth - er,..... Bound to each



done, that you should so for - sake me?
oth - er by one end - less teth - er,

Can love be so un - kind?..... Hearts so un -
Have you for - got - ten all?..... Ah, say not

cresc.

- true?..... No joy in life I find,
so..... Will you not hear my call?

dim.

dim. A - way from you..... Part - ed from
You must not go..... You will not

Softly.


CHORUS. *a tempo*

rit

you.....
go!.....

Give back.....

rit *a tempo*



..... your heart..... once more..... to

me,..... 'Tis not so hard a task.....

molto cresc. e poco accell. *stentato* *p*

..... 'Tis all that I would ask of thee, Can

a tempo

love..... in deed..... so

cru - el be..... Give

back once more..... your heart..... my

dim. heart..... to me.....

Nº 14.

FINALE ACT II.

Music by
HOWARD TALBOT.

Slowly.

PIANO. *pp*

Agitato.

Where's our host gone to - night? This is most Im - po - lite!

Where's he gone? It is dark! Fol - low on -

What a lark!

What a

The musical score is written for voice and piano. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of four systems. The first system contains the lyrics 'Where's he gone? It is dark! Fol - low on -'. The second system contains the lyrics 'What a lark!'. The third system contains the lyrics 'What a'. The piano accompaniment features a variety of chords and melodic lines, including a prominent eighth-note melody in the right hand of the first system and a more complex, arpeggiated texture in the second system.

sight! Here's the miss-ing Mon-arch kiss-ing Mis-sis Bright! That's a

thing That a king Shouldn't. do! Ha ha ha ha ha ha ha

Real-ly, we are shock'd at you! shock'd at you! shock'd at you!

(Laughing)

Now he takes to flight! now he takes to flight!

Chase him, chase him, chase him, Mis - sis Bright! Chase him,

chase him, Mis - sis Bright! Now he takes to flight!.....

The musical score is written for voice and piano. It consists of five systems of staves. The first system shows the vocal melody and piano accompaniment for the phrase 'Now he takes to flight!'. The second system continues the piano accompaniment. The third system introduces the vocal melody for 'Chase him, chase him, chase him, Mis - sis Bright! Chase him,'. The fourth system continues the piano accompaniment. The fifth system shows the vocal melody for 'chase him, Mis - sis Bright! Now he takes to flight!.....' with a long note on 'flight!'.

What..... a sight!

ff

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The score consists of five systems of music. The first system includes the vocal line with the lyrics "What..... a sight!". The piano accompaniment features a series of chords and a melodic line in the right hand. The second system continues the piano accompaniment, with a forte (*ff*) dynamic marking. The third system shows the piano accompaniment with a key signature change to one sharp (F#). The fourth system continues the piano accompaniment with various musical notations, including slurs and accents. The fifth system concludes the piece with a final chord and a double bar line.

Act III.

No 15.

TRUST ME.

SONG—(EDITH.)

Words and Music by

PAUL A. RUBENS.

Allegretto.

PIANO. *mf*

1. When a man goes woo - ing, He's hard to un - der -
 2. When she's once con - sent - ed She will be his
 3. Both will soon dis - co - ver Nei - ther one is

p

- stand; Takes so much con - stru - ing,
 wife, Has he quite re - pent - ed
 true — She has got a lo - ver,

He's so un - der - hand. While she's as good as
 Of his wic - ked life? Oh! she would not de -
 He's got one or two. Well, make a fresh be -

ev - er Girl was meant to be,
 - ceive him, Still she won - ders so:
 - gin - ning, Vow to flirt no more,

Still he trusts her ne - ver, Tho' she says, says she:
 Can she quite be - lieve him As he whis - pers low -
 Give up all your sin - ning, Say, as once be - fore -

"Trust me, Just me, Now don't you think you can;

I'll do no - thing wrong, My love is strong, So you must Trust

me, Just me; { I'll frown on ev - 'ry man, If you
I'll be a mo - del man, If you'll
I'll try a dif - ferent plan, If you

1 & 2. 3.
just_ and you must_ Trust me?"..... me?".....
just_ and you must_ Trust me?".....
just_ and you must_ Trust

No 16.

GOOD-BYE.

DUET— (KITTY & JACK.)

Words by
ADRIAN ROSS.Music by
AUGUSTUS BARRATT.

VOICE. KITTY.

1. We
2. A

PIANO.

play'd at love with kiss and tear And laugh - ter.
day or two you'll think of me Re - gret - ful -

pp

JACK.

And I must love you now, my dear, And af - ter.
Ah! do not dream that I can be For - get - ful.

KITTY.

The plea - sant game is done, For
And though my heart be sore, No

JACK.

here's the mor - row's sun,
pi - ty I im - plore,

And love has cost but
For pi - ty's sake must

And no - thing won. If
No more - no more! If

lit - tle lost, And no - thing won.....
love a - wake No more - no more!.....

love was but a play, The love we thought so
love is done and dead, Our love so fair and

If love was but a play, The
If love is done and dead, Our

true, There's no - thing more to say,
young, Let no - thing more be said,
love we thought so true, There's no - thing
love so fair and young, Let no - thing

And no - thing left to do. A
Nor let a dirge be sung. But
more to say, And no - thing left to
more be said, Nor let a dirge be

pass - ing smile for you, For me a
leave our love a - mong The flow'rs that

do. A pass - ing smile for you,
sung. But leave our love a - mong

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The system concludes with a long note on the word 'a'.

pass - ing sigh, And that's the end of
fade and die, With tears and laugh for

A pass - ing sigh, And that's the end of
That fade and die, With tears and laugh for

The second system continues the melody and accompaniment. It includes dynamic markings 'ff.' (fortissimo) and 'rall.' (ritardando). The lyrics continue, with the system ending on a long note for 'end'.

love, my friend, Good - bye! good - - bye!
ep - i - taph, Good - bye! good - - bye!

love, my friend, Good - bye! good - - bye!
ep - i - taph, Good - bye! good - - bye!

The third system is marked '2nd Verse.' and features a repeat sign. The melody and accompaniment continue, with the system ending on a long note for 'bye!'.

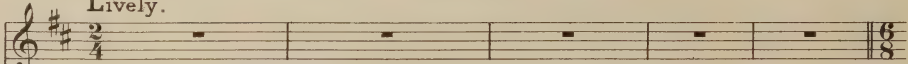
No 17.


I WAS A LOFTY LADY.

QUARTETTE — (SAIDIE, PLANTAGENET, JACK & EDITH.)

Words by
ADRIAN ROSS.Music by
AUGUSTUS BARRATT.


Lively.

VOICE. 

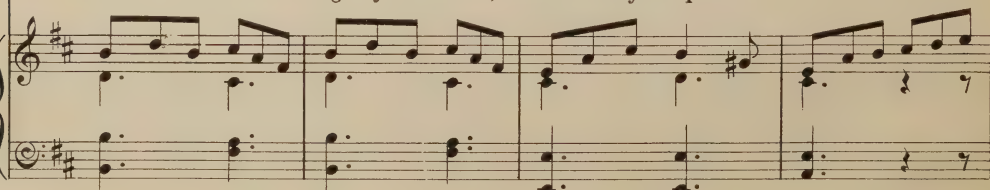
PIANO. 

mf EDITH.

1. I was a lof - ty la - dy, Look - ing on joy as sha - dy,.....
SAIDIE. 2. I'm a U - ni - ted Sta - ter, So my i - deas are la - ter,.....



Which was a view not ve - ry new, Se - ven - teen hun - dred A. D.
Tho' I've a mind high - ly re - fined, No - bo - dy's up - to - da - ter.



Now I in - tend to wake up, Giv - ing my - self a
I can be gay and spright - ly, Dai - ly and al - so

shake up, Join in the race, forc - ing the pace -
night - ly, Make lit - tle bets, try ci - gar - ettes,

I have a lot to make up. For
Well, I should think so - slight - ly! For

we are go - ing to have a good time, We'll
we are go - ing to have a good time, The

think that fun is - n't al - ways a crime,
pros - - pect strikes us as sim - ply su - blime!

The pure and pi - ous may vi - li - fy us, and
We'll get up din - ners and back the win - ners, and

say we go too far, But we are
ride a mo - tor car, For we are

going to have a good time - we are! are!
going to have a good time - we

NO 18. KITTY'S NOT BUILT THAT WAY.

SONG—(KITTY.)

Words and Music by

PAUL A. RUBENS.

Con Spirito. *Lightly.*

VOICE. *ff* *p*

I'm no - thing
I'm ve - ry
In ev - 'ry

PIANO.

more or less than Kit - ty Grey. Just ve - ry
much like oth - er peo - ple are, I had a
day af - fairs I'm not u - nique I some - times

or - di - na - ry Kit - ty Grey; You've oft - en
fa - ther once and a mam - ma: I feel the
fall in love, for quite a week, I'm not as

passed me by,..... when in the street..... And nev - er
 cold some - times,..... al - so the heat..... And then I
 good as gold,..... I'm not too bad..... I'm some - times

stopp - ed to ad - mire my waist or dain - ty feet
 sleep and I drink and I talk and some - times eat!.....
 down in the dumps and oc - ca - sion - al - ly sad.....

CHORUS.

But When on the stage I am danc - ing.....
 lightly.

..... You ought to hear the re - marks that are made:.....

..... The men all say that I'm sim - ply en -

- tranc - ing..... The la - dies put down their

iced lem - on - ade It's no small won - der My

ears start a - burn - ing..... I hear ex -

- act - ly the same thing ev - 'ry day.....

..... My lit - tle head they are all bent on

turn - ing But no thanks! Kit - ty's not built that

1. way. 2. way.....

N^o 19.

FINALE.

Music by
AUGUSTUS BARRATT.

Moderato.

VOICE. *f*

With head held so You trip and go, And

PIANO.

up you throw A point - ed toe - But

ev - 'ry man will have the whim That you are dance - ing

right at him And that is how it's done, you know!

With head held so..... You

ff

trip and go,..... And up you

throw..... A point ed toe_ But

ev - 'ry man will have the whim That you are danc - ing

right at him, And that is how it's

You know!
done, you know.

JUST SEVENTEEN.

Words and Music by

BERNARD ROLT.

Allegro moderato.

PIANO. *f*

Poor lit - tle maid of sev - en - teen, nev - er be - fore in.....
 Poor lit - tle maid of sev - en - teen, not ve - ry much de -

pp

love had been, So with the u - su - al lack of sense,
 light had seen, 'Ere the A - do - nis she a - dored,

Bought her ex - per - i - ence. "I can't think" said she,
 Seemed so to speak, well - bored. "I have been" said she,

What my A - do - nis finds in me," Poor lit - tle maid as
Too stand off with him may - be," Quite the re - verse of

rit. green as grass, A - las, a - las, Just
that we fear, Oh, dear, oh, dear, Just
a tempo.

sev - en - teen.....
sev - en - teen..... 1 & 2. Oh girls, at -

- ten - tion and pray my warn - ing take, When you tell a man you

love him, Well—that's a great mis-take, But tease him, and

show him A thou-sand moods a day, Oh girls, As

sure as fate you'll get there right a-way.

This lit-tle maid turned twen-ty-one, Sudden-ly longed to see some fun,

Hav - ing a - chieved one must con - fess, Lit - tle or no suc - cess.

“For a time” said she, “Cold and haughty I shall be” Ter - ri - bly worldy

were a - fraid, But still it paid. She was twen - ty one.....

..... So foils at - ten - tion, Like

her my warn - ing take, When she told the man she loved him, She

made a great mis - take, So she teased him, and showed him, A

thou - sand moods a day. Oh girls. As sure as fate, She

colla voce.
got there right a - way.

WHY?

Words and Music by

PAUL A. RUBENS.

Legato.

VOICE.

PIANO.

Lightly.

You Why do we do all the things that we do?
 There's a sup with your wife at the Carl-ton one day, A young
 cus - tom that seems to be cur - ious - ly rife For

rall. *p*

Why don't we some - times do some - thing that's new?
 man and a la - dy sit ov - er the way, You say
 most of you men to look out for a wife; You

Why don't we some-times say some-thing that's true?
 pr'aps she's his wife, Your wife says, "I dare-say"
 find her- and think you'll be hap-py for life.

quieter slightly.

(Spoken.) Why? Why do we all stick to hard and fast rules?
 „ Now why? Your wife says she's vul-gar, Her hair's quite a sight,
 „ Now why? What-ev-er she asks you im-med-i-ate-ly do, If she

Why are we all just as stub-born as mules? Why are all men such in-
 "You think she's pret-ty? I call her a sight!" Still she turns round and glares at her
 goes to be man-i-cured you must go too, If she has in-flu-en-za she

cresc.

- or - din - ate fools? *(Spoken.)* Why? Ah why?.....
 half of the night. „ Now why? Ah why?.....
 gives it to you! „ Why? Ah why?.....

Quicker.

CHORUS.

117

Slowly.

Why? Why? Why?..... You real - ly can't
 Why? Why? Why?..... You real - ly can't
 Why? Why? Why?..... You real - ly can't

say if you try..... We live and we love and we
 say if you try..... Your wife is a wo - man, she's
 say if you try..... You'd nei - ther do wrong that's im -

laugh and we die, And yet if they ask us we can not say
 just like the rest, She's an - noy'd that the oth - er girl's much bet - ter
 - pos - si - ble quite But you're both of you frightened the oth - er one

why. That's why. That's why.....
 dress'd. That's why! That's why!
 might. That's why. That's why.....

rall. *a tempo*

D. C.

N^o 10.

LITTLE ZO-ZO.

SONG—(Mrs BRIGHT.)

Words by
ADRIAN ROSS.Music by
LIONEL MONCKTON.

Allegro. Mrs BRIGHT.

VOICE. *1. When*

PIANO. *f p*

I was as young as you girls are, I was famous as a circus star;

Shouts re-sounding hailed me, bounding Through the circle or above the bar,

CHORUS Mrs BRIGHT.

Through the cir - cle or a - bove the bar, I could cap - ti - vate a

fo - reign king, And he pro - mised an - y mor - tal thing -

Dia - mond brooch - es, four - horse coach - es - All his pro - per - ty - ex -

f CHORUS.

- cept a ring, All his pro - per - ty ex - cept a ring.

Moderato.
Mrs BRIGHT.

Zo - Zo, Zo - Zo, I was lit - tle Zo - Zo,

p

That's a name that no - bles used to know;

When I tossed my hair back, Bold - ly rid - ing bare - back,

All of them were af - ter lit - tle Zo - Zo - Zo.

CHORUS.

mf

Zo - Zo, Zo - Zo, pret - ty lit - tle Zo - Zo,

mf

That's a name that no - bles used to know;

When she tossed her hair back, Bold - ly rid - ing bare - back,

All of them were af - ter lit - tle Zo - Zo - Zo.

f

Allegro.

Mrs BRIGHT.

2. But I would_n't take a coach and team, I was
 3. The mor - al is this, my dear young girls: When you're

sat - is - fied with love's young dream, And he gave me,
 court - ed by these kings or earls, If you're know - ing,

to en - slave me, On - ly ro - ses and a pink ice cream;
 take what's go - ing - Hors - es, car - ri - ages, and rows of pearls.

CHORUS.

Mrs BRIGHT.

On - ly ro - ses and a pink ice cream: But his pas - sion seemed to
 Hors - es, car - ri - ages, and rows of pearls. Love in cot - ta - ges is

take a chill, For he van - ished, and I mourn him still,
 nice in books; With its night - in - gales and pur - ling brooks,

Sad and lone - ly, keep - ing on - ly Wi - ther'd ro - ses and the
 Though so pret - ty, it's a pi - ty, They won't keep you when you

CHORUS.

flor - ist's bill, Wi - ther'd ro - ses and the flor - ist's bill.
 lose your looks, They won't keep you when you lose your looks.

Moderato.

Mrs BRIGHT.

Zo - Zo, Zo - Zo, love - ly lit - tle Zo - Zo,
 Zo - Zo, Zo - Zo, think of lit - tle Zo - Zo,

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are written below the vocal line. The piano accompaniment is in bass and treble clefs, with a key signature of two sharps and a common time signature. A piano (p) dynamic marking is present in the piano part.

Dar - ling, how could you de - sert me so?
 How she let her lit - tle chan - ces go;

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal line. The piano part includes a triplet of eighth notes in the right hand.

I whom thou a - dor - est Had to pay the flor - ist,
 If a king should stray in, Mind you make him weigh in -

The third system of the musical score. It continues the vocal and piano parts. The lyrics are written below the vocal line. The piano part includes a triplet of eighth notes in the right hand.

Which was ra - ther rough on lit - tle Zo - Zo - Zo.
 Don't you be a lit - tle fool, like Zo - Zo - Zo.

The fourth system of the musical score. It concludes the vocal and piano parts. The lyrics are written below the vocal line. The piano part includes a triplet of eighth notes in the right hand.

CHORUS.

mf

Zo - Zo, Zo - Zo, love - ly lit - tle Zo - Zo, How could you, a king, de - sert her
 Zo - Zo, Zo - Zo, we'll re - mem - ber Zo - Zo, How she let her lit - tle chan - ces

mf

so?
go;

She that thou a - dor - est
 If a king should stray in,

Had to pay the flor - ist, Which was ra - ther rough on lit - tle
 Won't we make him weigh in - We will not be left like lit - tle

2nd Verse. *D. C. al Fine* 3rd Verse.

Zo - Zo - Zo. Zo - Zo - Zo.

f

E. ASCHERBERG & Co.'S NEW AND SUCCESSFUL SINGS. ↵

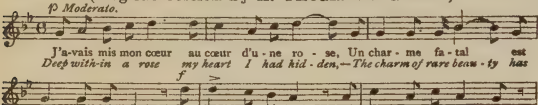
My Heart is Thine.

(J'AVAIS MIS MON CŒUR.)

WORDS BY
JEAN AICARD.

MUSIC BY
GUY D'HARDELLOT.

(English version by E. TESCHEMACHER.)



J'a-vals mis mon cœur au cœur d'u-ne ro-se. Un char-me fa-tal
Deep-with-in a rose my heart I had hid-den.—The charm of rare beau-ty has
dans la beau-té; Je pleure en chantant: l'a-mour en est can-se,
fa-lal zoug, New love—ty I sing, for love died un-bid-den,—

Deep within a rose my heart I had hidden,—
The charm of rare beauty has fatal sway,
Now lonely I sing, for love died unbidden,—
Deep within a rose my heart I had hidden,
But a bird soon stole it, and then flew away.

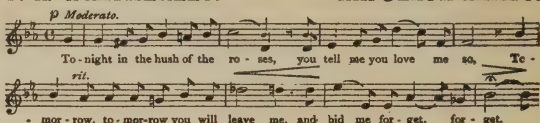
Then I left my heart in a wild flower sleeping,
But love laughed aloud and thrust us apart,
Darkly then I roved all sad with weeping—
For I left my heart in a wild flower sleeping;
All night blinding tears drowned my weary heart.

I will lay my heart in thy hand so tender,
For it is burdened with many a sigh,
Oh, keep it in peace, safe in calm surrender!
Thus I lay my heart in thy hand so tender,
Guard it well, beloved, for there it will die!

To-night.

WORDS BY
F. E. WEATHERLEY.

MUSIC BY
NAPOLEON ZARDO.



To-night in the hush of the ro-ses, you tell me you love me so, To-
mor-row, to-mor-row you will leave me, and bid me for-get, for-get.

To-night, in the hush of the roses, you tell me you love me so;
To-morrow, to-morrow you will leave me, and bid me forget—forget.
But as long as my heart is beating, as long as the stars are bright,
I shall think of you still for ever, and all that you say to-night.

To-night you give me the roses, and re- me a last adieu;
To-morrow they all will wither, and I shall be gone from you;
But as long as the world has roses, as long as love shall be,
I shall think of to-night for ever, and all that you are to me.

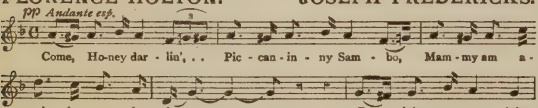
Then tell me again, you love me,
And give me your beating heart,
Till here, in the hush of roses,
I forget that we have to part.
Ah! I tell I dream we shall love for ever,
That to-morrow will never be;
For to-night you are mine—mine only—
To-night, my love—yes, you are mine, to-night.

Waitin' at de Door.

(A PLANTATION BALLAD.)

WORDS BY
FLORENCE HOLTON.

MUSIC BY
JOSEPH FREDERICKS.



Come, Ho-ney dar-ling, . . . Pic-can-in-my Sam-bo, Mam-my am a-

wait-in-at de door, . . .

Run right a-way, lub,

As I sit alone to-night, in de fadin' yaller light,

Since he sat upon dis poor old knee; I out,

I've thinkin' ob de bye-gone years;

I still hear his merry shout as he gambold in and

Ah, how fast dey come an' go, wid dar weight ob

His winsome little face so full of glee.

weal an' woe,

I've kept one tiny shoe 'tis nearly worn in two,

I know on earth I'll never see him more,

It neither leaves me day or night.

For across de room I see someone sweat dat runs

De angels tote him home, an' I've left all alone

to me,

Sittin' sadly in de fadin' yaller light.

My Honey piccaninny coon!

Come, Honey darlin', &c.

Yes sit on Manny's lap, ma bonny little chap,

Oh, I've prayin' for de dawn ob de radiant glory

An we'll play upon de banjo berry soon.

When I shall see my boy once more;

Come, Honey darlin', piccaninny Sambo,

How he'll clap his little hands, when I jine de

Mammy am a waitin' at de door,

angel bands,

Run right away, lub, you shall beat de tamba

An he sees me comin' fro' de golden door,

For Daddy, who will dance upon de floor.

But I've got to wait a bit, and in de shadows sit,

De breeze sighs so sadly, ma heart's achin' badly,

'Jes' thinkin' ob ma honey coon.

He faded, oh, so soon, ma piccaninny coon,

See, he's at de shinin' gate, singin' "Mammy's

But I've always waitin' at de door.

berry late."

I can see him as of yore, tho' 'tis twenty years or

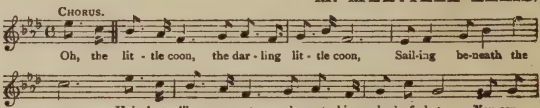
Bless you! I Mammy will be comin' berry coon.

more,

Come, Honey darlin', &c.

The Larky Little Coon.

MUSIC BY
M. MELVILLE-ELLIS.



Oh, the lit-tle coon, the dar-ling lit-tle coon, Sail-ing be-neath the

moon— Hair just like a mat, and great big palm-leaf hat, You can

There was once a little coon who sailed out beneath the moon

From his island in the ocean far away—

With his hair just like a mat, and his little palm-leaf hat,

And he steer'd a careful course for Dover Bay.

For to himself said he, "It's time then English see

A right-down, slap-up coon come right along;

For they've got the silly notion, the pale folk across the ocean,

We're a race that don't exist except in song."

Oh, the little coon, the darling little coon,

Sailing beneath the moon—

Hair just like a mat, and great big palm-leaf hat,

You can bet he's a—

Oh, the little coon, the seasick little coon,

Sailing beneath the moon,

Miles of ocean over, straight away to Dover;

Oh, the coon, the larky little coon!

Now this most intrepid coon he arrived at Dover soon,

And he jumped into a monster called a train—

When the guard cried "Tickets, please!"

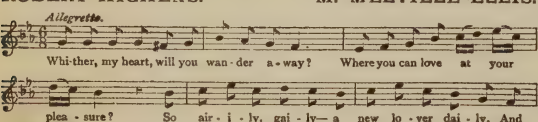
But he didn't slap his knees

Oh, the little coon, &c.

Refuge.

WORDS BY
ROBERT HICHENS.

MUSIC BY
M. MELVILLE-ELLIS.



Whi-ther, my heart, will you wan-der a-way? Where you can love at your

plea-sure? So air-i-ly, gai-ly—a new lo-ver dai-ly, And

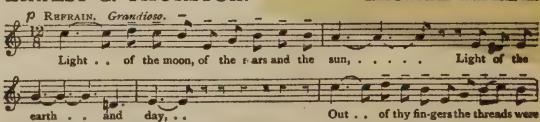
Whither, my heart, will you wander away?
Where you can love at your pleasure?
So airy, gaily—a new lover daily,
And make of your heart but a play?
Lightly and carelessly sing like a bird,
Listen to vows many others have heard,
And smile and smile as you sigh,
For the dream gone by
Say, is it change you would have as your guide?
Wanderer flitting so far,
What do you seek in the world that is wide?
Where is the light of your star?

Whither, my heart, you are speeding I know,
Where, in an Isle of your fancy,
So far off, may be, over hilltop and sea,
The torches of fairyland glow.
Sweet is the perfume that floats on the air,
Strange ev'ry flower unearthly and fair,
Mystic the music that sounds evermore
Along the magic shore
Wanderer, wanderer, there you will rest
Ever and ever a day,
Folding your wings in your fairyland nest,
Far from the sad world away.

Light of the Moon.

WORDS BY
ERNEST C. THURSTON.

MUSIC BY
GEORGE REEDE.



Light . . . of the moon, of the stars and the sun, Light of the

earth . . . and day, Out . . . of thy fin-gers the threads were

Love, thou hast graven within mine eyes,
Moulded my heart in thy hand;
Thou hast made noble all the me lies,
Sifted my thoughts like the sand.
I have ask'd nothing who nothing could give,
I have sought nothing to be,
Thou of thy mercy hast bidden me live,
Am counted all life by thee.
Light of the moon, of the stars and the sun,
Light of the earth and day,
Out of thy fingers the threads were spun
That are dreaming my soul away.

Sweet of thy bounty who givest me breath,
Thou who hast measured my days,
Only for thee I had counted life death,
Found in all nothing for praise.
Let me then gaze in the hour glass and see
How the sand metes out the light.
Love, in thine eyes is the sand unto me—
The lack of its lustre is night.
Light of the moon, of the stars and the sun,
Light of the earth and day,
Out of thy fingers the threads were spun
That are dreaming my soul away.

3 1197 20365 3222

